THE MAN THAT MADE THE AC

chanical effects, Then write your play around them. Then design your effects, build the models and the scenery, and you'll have a play like 'An American Ace." This is the simple and novel recipe

offered by Lincoln J. Carter, author of the spectacular melodrama, "An American Ace," which A. H. Woods is presenting at the Casino Theatre, to brought Mr. Carter fame and fortune that might well excite the admiration of playwrights who follow the more familiar rules of dramatic con-

As proof that his recipe makes playwriting easy Mr. Carter admits that "An American Ace" was written in less than five weeks. But in the next breath, as if to discourage too buoyant a temper, he mentions that it required six weeks to build the models and an equal length of time and the services of 100 men to build the scenery. All the work was done In his Chicago studio. Here Mr. Carter since his retirement from his profitable literary exercises has devoted himself exclusively to the creation of his sensational scenic and

mechanical effects.

To obtain these Mr. Carter's imagination goes far affeld. He asserts confidently that no phenomena of land or sea or air can baffle him. He holds twenty-three patents in half a

dozen countries.

Recently Mr. Carter suggested to s well known producing firm a play that incorporated in one of its scenes a stampede of cattle. The producers liked the play but were sceptical of Mr. Carter's ability to achieve the stampede. Just to "show them" Mr. Carter went back to Chicago, built the scenery, amased the doubting Thomases and sold the play, which will be preduced shortly and will mark Mr. Carter's final production before his retirement to the tranquillity of the golf links.

"An American Ace" is the result of a patriotic impulse. His son is in the aviation service and Mr. Carter, eager to do his bit, was anxious to follow him, but he is past the age for active tion to the cause. He conceived the idea for the play long before America went shead with it almost immediately after America's entrance into the war. Some idea of Mr. Woods's enthusiasm for the play may be gained from the fact that the production cost more than \$30,000, whereas the average play can be staged for one-half that sum.

Unionists. When Lincoln J. was born one of the first to take a company across the continent by rall. His mother became a popular star at the old California Theatre, San Francisco.

They became close friends of William H. Seward, and when the latter went to Alaska to negotiate the purchase of that territory he induced them to acdramatic performances in Alaska, going to Sitka on a United States revenue cutter. Young Lincoln J. was a member of the notable expedition.

the had written thirty-two. Present day playwrights should note the fact that for nearly a score of years Mr. Carter's income ranged from

\$15,000 to \$35,000 a year. In addition he earned the fascinating sobriquet of "King of Scenic Effects" at a time | Manamy went to dramatic school, ries for the comic papers." when his greatest rival and present manager, A. H. Woods, was called "The King of Melodrama" and was discovering the word "punch." "Those old melodramas," says Mr.

gave thousands of people their only glimpse of the rose colored world of romance and adventure. Say what you may about them, no plays since have touched the popular heart so deeply or were so intimate a part of the life of the public. When was virtue so rewarded and villainy so damned? From a purely mechanical stand-point I doubt whether they have ever been surpassed. I had an effect in created a sensation at the time, as spicuous personal success.



Wanna Red Eagle Cheer Up

did my battle of Manila effect in Remember the Maine,' produced at the time of the Spanish American war. builder and stage director, but my own producer. Producing wasn't a gamble in those days. A play was a sure thing. It didn't need a year's run in New York to make it go. In fact most of my plays were produced at service. Hence it occurred to him my theatre, the Criterion, in Chicago, that a stirring patriotic melodrama of this kind would be no mean contribution. About \$2,500 represented the outlay for the average play."

Theatregoers of twenty-five years entered the war, but the claims of ago will recall with a thrill the stupenneutrality deterred him. He dous titles of Mr. Carter's masterpleces—"The Flaming Arrow," "Under the Dome." "The Tornado," "The Eleventh Hour," that memorable epic "The Heart of Chicago," and a host of others. The movies came down upon them and swept them away with the old oaken bucket, but their mouth Mr. Carter's patriotism is a legacy filling names remain. Al Woods from his parents, who were ardent switched his activities to Broadway and made the \$2 play famous an on the morning of the day Lincoln popular. Mr. Carter retired to play was shot his mother named him after golf until the patriotic impulse bego the martyred President. The Carters his crowning masterpiece 'An Ameri-were strolling players. His father was can Ace," whose thunders and whose thunders and spectacles fill the Casino.

THE STORY OF SUE.

Sue MacManamy, whose fascinating Lincoln J. Carter's spectacular patri- not very successful) was worked out company him. It happened in this otic melodrama "An American Ace," way that the Carters gave the first at the Cacino Theatre, drew the first breath of dramatic inspiration in Detrudged along to school, hoping that In 1885, at the age of 20, Mr. Carter some day she would be old enough to tial tragedy is one of Hedda's life, of wrote, built and produced his first jot down the mysterious figures found her thwarted desire for power, rather wrote, built and produced his first jot down the mysterious figures found that one of her death.

"Idonia," in Chicago, and follin shorthand and perhaps marry her than one of her death.

"As for the character of Tesman, it more ambitious for her. They wanted is one of those unpopular parts that I had!" He wrote and produced at least her to finish high school, to attend a thoroughly enjoy playing. I have met play each year after that until girls' college and to graduate into a just such p world of home making fit for their daughter

school but did not complete her course interests, and in the end accomplish-of study. Her father died, and instead ing little except the provision of of returning to high school Miss Mac-17 she was teaching dramatic art to resement on the part of the interpeople her elders by many years. One viewer, who did not quite know day she was offered a chance to do whether Mr. Atwill was more inter-Carter, "with their sensational effects York, and each week received more rheums important parts. Her undoubted abil- career. eventually overcame the family

objections. Her stock experience has been varied. She has played in Detroit, distinction of being called the finest consider it a question, stock leading woman in the United "Yes; being left a w been surpassed. I had an effect in States. She spent several seasons on sudden demise of The Indestructible one of my plays called 'Bedford's the road, and like most successful Wife' I consoled myself comfortably Hope, produced at the Fourteenth players has taken a "flier" in the Street Theatre, New York, of an auto. movies. Her most recent performances mobile racing a train through the have been in "The Melting of Molly," desert which is still regarded as a with Irene Franklin, and "Lombardi, triumph of mechanical ingenuity. It Ltd.," in which she scored a con-

Plymouth Theatre there was to appear as Michael Doyle in Years of Discretion or no, Michael enned the sorrowful lines:

It is a very sad, sad thing To be a heavy lead. To play Othelle when I long To play a comic Swede.

And now the verse is reversed in the case of Lionel Atwill, who is at present playing a comic Scandinavian in "Hedda Gabler" instead of sitting somewhere off stage and tragically giving way to rheumatic twinges as he probably longs to do.

However, it is possible that Mr. At-will would subscribe heartly to another stanza of Roland Young's poem, which rune:

I long to pirouette and sing,
And leap with childish giee.

At least those were the sentiments wife."

topmost upon Mr. Atwill's speech during a recent interview behind the have e The audience out in front is still laughing over the ludicrous characterization of Dr. George Tesman, who absent mindedly blunders out with an armful of books that persistently keep dropping—Mr. Atwill, out of sight of the audience, is hastly seeking the comfort provided by a hot footbath in

a stage dressing room.
It was Wednesday—matines daycellent for rheumatism; nevertheless, desperate things in order to gain rec-with the bravery which has given ognition in London. One of his nets Plymouth audiences a humorous Tesman to laugh at. Mr. Atwill consented to give the interviewer a humorous

"That is, if you will pardon the hot footbath," apologized Mr. Atwill. "It is all that is keeping me alive. Fancy

"But then your sense of comedy doesn't seem particularly crippled?" "No? Thank you; one comes to see numor in everything, including rheumatism, after having discovered such a glorious lot in Ibsen. Of course most of the 'Wild Duck' was pure farce, and the character of Tesmon, Hedda Gab-ler's husband, is what in an earlier day was known as 'comic relief-you know the formula—love, laughter, punch, tragedy, emotion, curtain. Ibsen seldom used formula, but the habit of comic relief was too strongly tradition to be utterly dispensed with. Ibsen, however, usually used the comic touches as a characteristic of one of the principals rather than as an en-tire characterization of one of the minor charcters-and he seems to me to have worked out the humor in the situation to a far higher degree than most of his contemporaries. Where they were content to paint on humor in daubs, thickly nauseating at times, Ibeen in all of his plays blended the laughable with the tragic so delicately that it is rather difficult to exemplify any one situation as definitely comic. "In the marriage of Hedda Gabler.

the aristocratic daughter of Gen. Gabler, to George Teaman, bourgeois putterer in scholarships, an absent minded mediocrity, there is either a tragedy or a comedy, according to the angle from which the view is taken. Because of the delicacy of the blending of tragedy and comedy 'Hedda Gabler' can be produced in a dozen different ways. merely by stressing this or that point "spying" plays an important part in I believe one production (which was along the lines of old fashioned melo-drama to such a point that in the last act Hedda's lifeless body was disclosed with a streaming red wound in her troit. Here she and her long pigtall temple! That was, of course, the acme of bad taste, because any essen-

haven't you? Brilliant along one particular line, but too short sighted to Miss MacManamy did enter high see beyond their own petty scholastic countless absent minded professor sto-

where she quickly forged ahead of The interview sagged for a moment her fellow students. At the age of because of a certain feeling of embar-"bits" with a stock company in New ested in the immediate future of his rheumatism than in the past of his

"'The Wild Duck' was your first play under Mr. Hopkins's direction?'
made a tentative question that might be considered a simple statement in Cleveland, Knoxville, Rochester, Buf- case the interview was to come to an falo and Worcester and achieved the end. Mr. Atwill, however, chose to

"Yes; being left a widower after the enough with the part of Hjalmar. Curiously enough my interest had been awakened in Mr. Hopkins's productions on the other side. The role of the father in 'The Poor Little Rich Girl' was my first important part in England. However, Mr. Hopkins had noth-ing to do with the English production. His successful season here with the fantasy caught the interest of George Vernon, the English manager.

"And that, by the way, was an odd back and forth chain of circumstances between England and America. created the role of Arthur Preece in 'Milestones' in London. The play went very well there—running two seasons—and Vernon decided to take another company to America.

"Broadway, however, was not quite so enthusiastic, and the American production did not rival the London suchowever, Vernon saw 'The Poor Little Rich Girl' and bought the English rights, returning to London about the time that I was concluding my en-gagement in 'Milestones.' So I was free to take the paternal role in the importation. Curiously enough, 'The Poor Little Rich Girl' in London suffered much the same fate as 'Mile-stones' in New York, and Vernon failed to repeat the American success. The production intrigued Miss Horniman, however, and she bought the whole thing, lock, stock and barrel, and took it to Manchester, where it was fairly successful and entirely justified her faith in the real value of the play.

"Of course at Manchester I be came much interested in the famous theatre there, and played shuttlecock between there and London for a couple f seasons. The Galety Theatre in Manchester, as you probably know, was one of the first playhouses in England to do what all the 'little the-atres' have been trying to do-produce plays for the joy of producing. The Julety had more joy probably because of the substantial financial backing of Miss Horniman. At any rate it has been the most long lived and successful of any English experiments. the brief space of ten years.

Those who have seen Mr. Harcourt

edy. He studied voice at the Royal
Academy of Music in London under
That was about twelve years ago.
After "The Axis" came "The Optic
appearance on the concert stage fol-Years of Discretion—or no, Michael was a predecessor of the poor little rich girl's father. This rheumatism makes it hard to think. Let me see. No, when I went to London it was to sical comedy. But, as Mr. Harcourt cess in any degree. Then came "The smilingly remarks, he was "three inches short and not pretty enough."

So after a year's tour in South Africa, originally done in London under the after several seasons as leading baryplay in 'Mrs. Thompson' with Lady de Bathe erstwhile Lily Langtryand that was the play that brought me to America. Since then ('Mrs. Thompson' passed away quite sud-denly) I played in 'The Lodger,' did my bit in vaudeville and was leading after several seasons as leading bary-tone in the Galety Theatre, London, the author gave up musical comedy and settled down to the legitimate man in the Milwaukee theatre-art stage. Before that, he had been a civil experiment last summer-which under While Mr. Harcourt was in the

Platt's direction proved surprisingly successful. Last fall I played with Grace George until the close of her BROOKLYN PLAYS. repertoirs season, and then came the destruction of The Indestructible

Brandon Tynan will be presented in "Success" at the Montauk Theatre this week. Jess Dandy, the comedian of "Prince of Pilsen" fame, helps in the comedy of the play, while others in the cast will be James Durkin, Ernita Lascelles, Doris Moore, Emily Callaway, Carree Clarke, Louis Leon Hall and Herbert Light. The interview really ought not to have ended then and there, but a kindly valet brought in a reenforcement of hot water, which seemed much more relevant to the art of Mr. Atwill's acting than any less practical

THE HARCOURT TALENTS.

For many years Cyril Harcourt, auand the bleakest day this spring, with thor of "A Pair of Petticoats," at the a cold, drissling rain that is not ex- Forty-fourth Street Roof Theatre, did

was to play 250 different parts during provinces he began to write. First he the brief space of ten years. Those who have seen Mr. Harcourt followed a couple of novels: At last and are familiar with his appearance he tried his hand at playwriting. will smile when they learn that once and the first result of his labor in this Mr. Harcourt played in musical com- direction netted him "The Axis," which

Proverbs," neither of which was a sucwas first written it was known as "The Hungry Fish," a name which Mr. Harcourt thought would cause too much mirth in New York. Yet nobody made this complaint about "A Pair of Petti-coats."

One of Mr. Harcourt's plays was "A Place in the Sun," which was pro-duced by Norman Trevor when the latter was his own manager at the Savoy in London, Mr. Trevor has been associated with Mr. Harcourt in several productions, and also is playing the leading role in "A Pair of Petti-

"A Place in the Sun" was produced in Boston two years ago at the Toy Theatre, but has never been shown in New York, aithough it is possible that Mr. Trevor will produce it here this Light.
"Odds and Ends of 1917" will be the attraction at the Majestic Theatre this week. It remains as it was when it played Broadfall. One prominent manager at-tempted to produce it in New York, and even signed a contract to that effect, but when Mr. Harcourt learned that he would not be allowed to stage it himself, he refused to let the manager have it.

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